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BOISE, MAY 1933 EXTENSION BULLETIN NO. 92

UNIVERSITY OF IDAHO
COLLEGE OF AGRICULTURE
EXTENSION DIVISION

E. J. IDDINGS
DIRECTOR

Fourth Clothing Bulletin

(REVISED)

By

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Extension Specialist in Clothing

UNIVERSITY OF ARIZONA
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COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME ECONOMICS OF THE STATE OF IDAHO UNIVERSITY OF IDAHO COLLEGE OF AGRICULTURE AND UNITED STATES DEPARTMENT OF AGRICULTURE COOPERATING

BOYS' AND GIRLS' CLUBS

Printed and distributed in furtherance of the purposes of the Cooperative Agricultural Extension Service provided for in Act of Congress May 8, 1914

Requirements for Fourth Year Clothing Members

1. Prepare a clothing budget and keep a clothing account for the year.
2. Make a wool dress and two articles of underwear suitable for wear with the dress. Select accessories needed to complete your costume. (The wool dress may be a remodeled one.)
3. Darn a woolen garment.
4. Make a child's garment (suit or dress for child 2 to 6 years of age).
5. Score each article made.
6. Keep a record of your work, and hand in your record book.
7. Exhibit at community, county, or district fair the following articles:
   (a) Clothing budget and account.
   (b) Wool dress outfit, including underwear and accessories.
   (c) Woolen darn.
   (d) Child's garment.

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Fourth Clothing Bulletin

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Problem I

CLOTHING PLANS AND ACCOUNTS

EVERY 4-H club girl should learn to plan her wardrobe so that it will be becoming, healthful, practical, and economical. A clothing budget, or plan for spending, consists of a list of the various articles of clothing you will need during the year ahead.

A budget does not increase the amount of money you have to spend, but should help you to spend it more carefully and economically.

First, list on page 4 the clothing you have on hand. Study this inventory and the clothing account you kept last year. They should tell you something about the amount of money you may have to spend, and show up any mistakes in buying that will help you to do better this year.

Notice whether the money you spent for clothing last year was distributed wisely among the various items, or an undue amount spent for one article leaving you short in the amount needed for others.

Did you buy any "bargains" that turned out to be extravagances? For example, you may have seen a silk dress that was marked down, and thought it too good a chance to pass by. Yet if what you needed was a school or sport dress, the silk dress was expensive, no matter how low the price.

Having studied your inventory and clothing account, plan the clothing you will need and can expect to have during the year ahead. List this on page 7.

Clothing Inventory

Date.....

Outer Clothes (Coats, Dresses, Hats, and Shoes)	Occasion (School, Dress, Sport, Home, etc.)	Condition (Good, Fair, Poor)	Ready Made	Home Made	Cost When New

Underwear Including Hosiery	Occasion	Condition (Good, Fair, Poor)	Ready Made	Home Made	Cost When New
Accessories (Scarf, Bag, Gloves, Handkerchiefs, etc.					

Perhaps few 4-H girls actually buy all of their own clothes, but usually their wishes help decide what is bought. Make these wishes reasonable. Do not forget that only a part of the family income can be spent for clothes, and that your mother, father, and other members of the family as well as yourself must be provided for. If you should list the amount spent for each one, probably you would find that you have your share, if not more.

Keep these points in mind when planning and buying clothing:

1. Consider what you have on hand; make the best possible use of this before buying any new clothing.
2. Study materials so that you will know which are likely to wear well and which are suited to different uses.
3. Buy only what you need.
4. Build your wardrobe around one foundation color.
5. Avoid fads and extreme styles and colors.
6. Be sure that both ready-made and home-made garments are becoming, suitable, well-fitted, and comfortable.

If you are able to make good-looking, well-fitted clothing for yourself, and to do some of the family sewing, you can help stretch the clothing allowance considerably.

Budget

Garment	Number	To Be Bought Ready-Made	To Be Made At Home	Estimated Cost	Account	
					Date Bought	Actual Cost

Problem II

A Complete Costume

I. Wool Dress

1. *Design and Color*

Since your wool dress will be used for school wear, the style should be simple and tailored. It may be either one or two-piece, and should have set-in sleeves.

Select a pattern that is appropriate for you, suited to the material you are to use, and not too difficult, for wool is not as easy to work on as cotton.

The color chosen should be becoming to you, and not too light a tone for fall and winter wear. Dark and medium blues, dark reds, browns, or greens are suitable for this season of the year.

2. *Materials*

Flannel, serge, wool crepe, or other suitable wool materials, should be used if possible, though mixtures of wool and cotton or wool and rayon will be acceptable. Since the dress probably will be worn to school, a durable material that does not wrinkle or soil easily should be chosen.

The material need not be new. If you have on hand a wool dress, suit, or other article of clothing which is suitable for making over into a dress for yourself, it would be good experience for you to remodel it. Suggestions for remodeling are given on page 18.

Test for cotton in wool material. Sometimes a wool material is part cotton. This makes a heavy, durable material, but is not as warm as the all-wool fabric, and does not keep its shape or hold pleats as well. You may wish to use a cotton-and-wool material, but you should not have to pay as much as for all-wool. You can easily find out whether your material has cotton in it. Put one-half teaspoon of lye in one-half cup of water. Drop a sample of the wool in this and boil for 5 to 10 minutes. The wool will dissolve, so if any threads of the cloth are left you will know they are cotton.

Preparing wool material. Wool materials will spot easily if they are not sponged and pressed before they are made up. The material you buy may already have been sponged. If not, you can do this yourself by rolling your material up in a wet sheet and leaving it over night so it is dampened evenly all the way through. Then press it carefully on the wrong side taking care not to have the iron too hot.

3. *Making the Dress*

(a) Buy pattern and material.

(b) Studying the pattern before using it will save time in the long run. You will find marks which tell you about seam

and hem allowances, joinings, placing the pattern the right way of the material, and placing it so that you save the most material.

(c) Alter the pattern if you need to. Be sure the size is right. Notice the length, especially the proportion of the waist and skirt.

(d) Straighten the material and pin the pattern on carefully.

(e) Cut with long, even strokes so that the edge will not be jagged.

(f) Cut notches *out* from the pattern rather than *in* (*See Fig. 1*).

(g) Baste the dress together carefully, ready for fitting. Wool is very elastic, so pin the seams before basting them, placing pins at right angles to the edge. Baste with the more bias edge toward you. This will help to hold the two edges even, and one will not be stretched beyond the other when you get to the end of the seam.

It is a good idea to put a line of running stitches around the neck line, otherwise it may be stretched out of shape by the time you are ready to put the collar on.

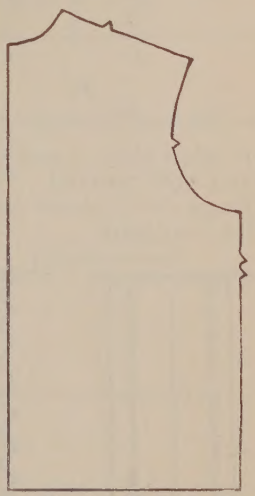


Fig. 1.—Method of cutting notches

(h) Try on for fitting, and make any necessary changes.

(i) Stitch the seams, using silk a shade darker than your material. Because wool is a heavier material than cotton, you will probably need to lengthen the stitch on your sewing machine, and loosen the tension.

(j) *Press* each seam and each finish as soon as it is made if you want your dress to have a neat, tailored appearance when it is completed. Place a heavy, damp cloth over wool when pressing it. Use a moderately hot iron. Do not rub, but pass the iron lightly over the pressing cloth, raising the cloth to let the steam out occasionally. Stop pressing before the cloth is entirely dry, otherwise it may have a shiny, ironed look.

(k) When dress is finished, remove bastings, tie thread ends, and give final pressing.

4. *Seams*

Plain seams are commonly used, pressed flat, and finished on the wrong side by notching, overcasting, self-stitching, or binding

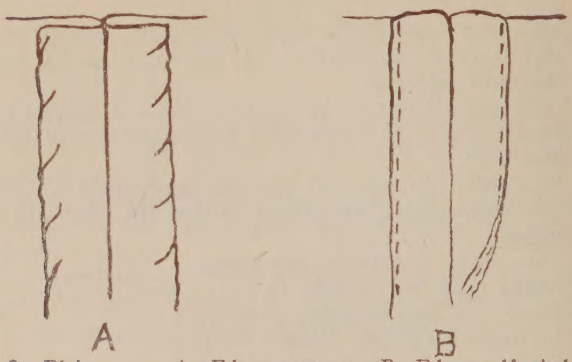


Fig. 2.—Plain seam. A—Edges overcast. B—Edges self-stitched.

the edges (*Figs. 2 and 3*). Silk binding tape is sometimes used to bind wool material. The armseye seam should be bound, even though the others are not, because it will be more comfortable and will wear better.

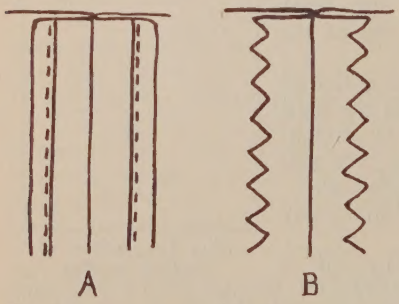


Fig. 3.—Plain seam. A—Edges bound. B—Edges pinked (notched).

5. *Finishes*

Directions are given here for finishes which are often used on wool dresses.

(a) *Bound Buttonhole*

1. Decide upon the position for the buttonhole and mark this on the garment by a line of small basting stitches the length you wish the buttonhole to be when finished (*Fig. 4-A*).
2. Cut a piece of the material you are to use for the binding (a straight piece unless you wish the effect of bias grain), about four times the width of the finished buttonhole, and 1½ inches longer.
3. Crease, or mark with a basting, the center line of the binding strip and place this center line on the line marked for the buttonhole, right sides together, with same amount of material extending beyond each end. Baste in place (*Fig. 4-B*).
4. Baste a line three-sixteenths inch from the center line on each side, and straight across the ends of the basting, forming a rectangle.

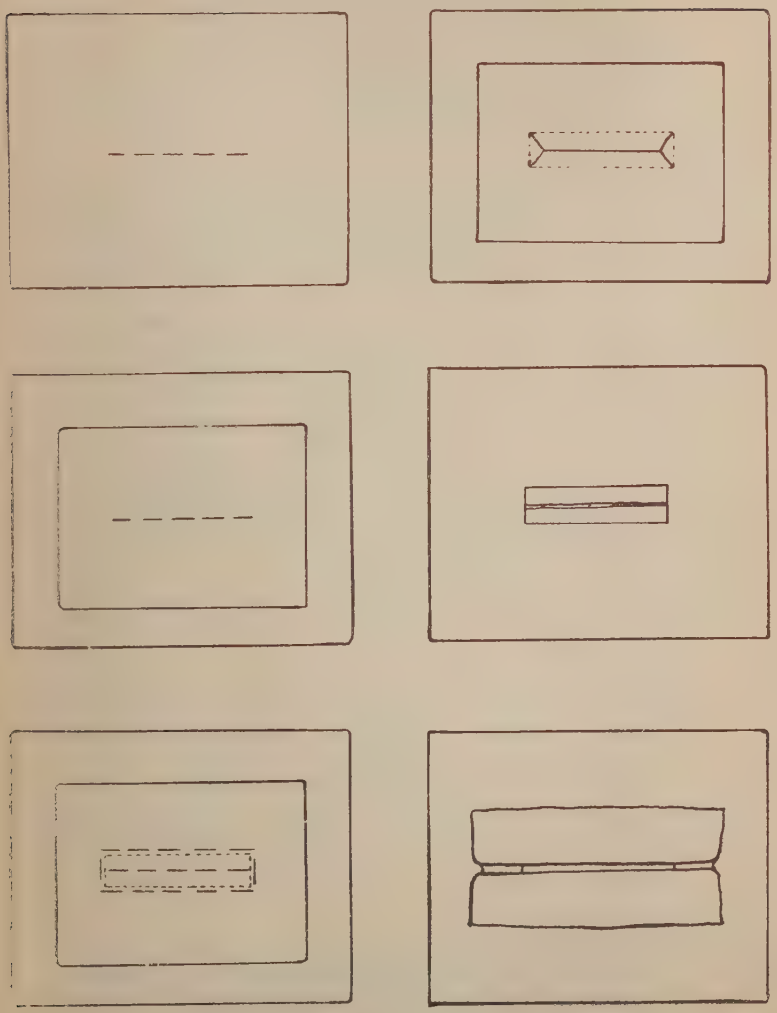


Fig. 4.—Bound buttonholes. A—Marking the position; B—Basting the binding material in position; C—Basting and stitching; D—Cutting; E—Binding turned through slash and creased in place (right side); F—Binding material folded in inverted pleats (wrong side).

Stitch on the line thus basted, starting along one side, turning square corners, and overlapping the first stitches about one-half inch (*Fig. 4-C*). In this way there will be no break in the stitching at the corners. Even lines of stitching and good square corners are essential for a trim, neat buttonhole.

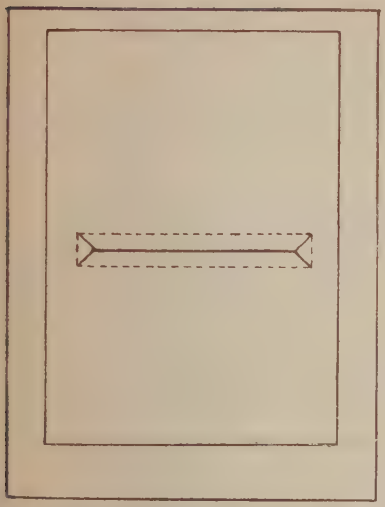
5. Remove bastings; cut along the center line, starting one-quarter inch from one end and cutting to within one-fourth inch of the other end, then cutting diagonally into the corners. Be careful not to cut the stitches, but be sure to cut clear up to the stitches or the corners will be puckered (*Fig. 4-D*).
6. Turn the binding through the slash to the wrong side. First pull it into place at the ends so that the corners are square, then crease on the line of stitching at each end so that none of the binding material shows on the right side. Fold the binding in place so that the two edges just meet in the center of the opening, covering the raw edges of the slash (*Fig 4-E*). The material extending past the ends of the opening on the wrong side forms an inverted pleat at each end. Catch-stitch the edges of the buttonhole together on the right side to hold it in place securely. Press well. Careful pressing as you go along helps to make a good-looking buttonhole.
7. *Finishing*

   On wool material, stitch along each side of the binding on the right side exactly in the groove. Turn back at ends on wrong side and stitch across small triangular extensions, thus fastening them securely to the inverted pleats at each end. Overcast the raw edges.

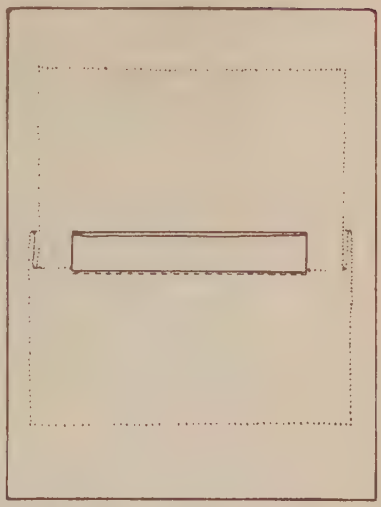
   When a facing is to be used, baste it in place on the wrong side of the buttonhole. Slash the facing on the line of the buttonhole, turn in the edges and hem them down by hand.

(b) *Bound Pocket*

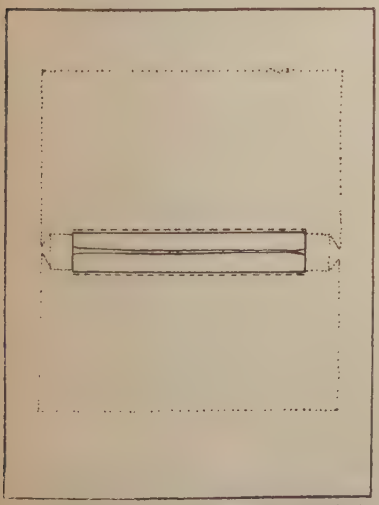
1. The bound pocket is made by the same method that was used for the bound buttonhole, using for the binding a piece large enough to form the pocket when it is turned through to the wrong side.
2. Determine the position and length of pocket opening, and mark the line with a basting thread, as in making the buttonhole.
3. Cut a piece of material for the pocket 1½ inches wider than the pocket line and about 9 inches long. This is



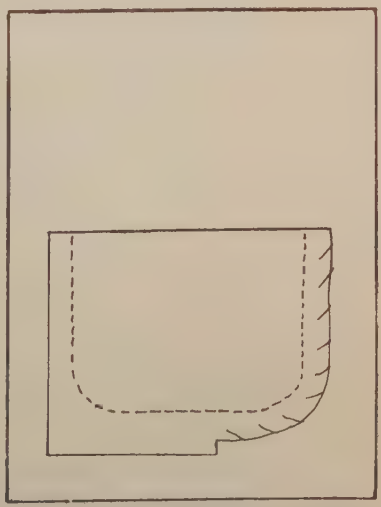
A. Bound pocket — stitched and slashed.



C. Lap pocket—lap creased in place, stitched in groove (dotted lines show material on wrong side).



B. Bound pocket—creased and stitched in place (dotted lines show wrong side).



D. Bound pocket — wrong side. Showing stitching, trimming, and overcasting of edges.

Fig. 5.—Set-in pockets

easier to apply if cut on the straight, but bias may be used if that effect is desired.

4. Crease the center line across the pocket piece; crease a line about three-eighths of an inch below this, and place this second crease to the pocket line on the dress. Baste in place.

5. Baste and stitch in a rectangle around the center line, as in making the buttonhole (*Fig. 5-A*). The size depends on material, and placing of pocket. A pocket opening 2¾ inches long and three-fourths of an inch wide, finished, is a good size for a wool dress. For this size, stitch three-eighths inch each side of center line and straight across ends. Start stitching along one side, turn square corners, and overlap the first stitches about half an inch.

6. Remove bastings, cut down center line and diagonally into each corner (*Fig. 5-A*).

7. Turn the pocket material through to the wrong side, pull it into place at the ends until the corners are square, and crease on the stitching at the ends so that none of the binding material shows on the right side. Then fold the binding carefully over the raw edges, the edges of the binding meeting in the center of the slash. Fold the inverted pleats in place at each end of the pocket on the wrong side; baste, and press the pocket.

8. Stitch on the right side along each side of the pocket, in the groove of the garment and as close as possible to the binding (*Fig. 5-B*). (Dotted lines in *Fig. 5-B* show material on wrong side as it is folded in place before the stitching is done).

9. Bring the upper piece of material down in place to form the pocket on the wrong side. Stitch the pocket together, keeping the stitching close to the binding at the top and catching in the little triangular piece at each end of the pocket to keep it securely in place. Round the stitching at the corners. Trim and overcast the edges (*Fig. 5-D*).

10. Press carefully, placing a piece of cloth between pocket and garment to prevent outline of pocket showing on right side.

11. If bias piece is used, it is cut only as large as necessary to bind the pocket, 1½ inches wider than the pocket

line, and about 3 inches long. This is applied in the same manner as the bound buttonhole and finished by stitching in the groove on the right side. A straight piece about 8 inches long is then stitched to this binding on the wrong side to form the pocket.

(c) *Lap Pocket*

1. This is made on the same principle as the bound pocket, but the lower binding is brought up to fill the whole space of the rectangle instead of having a binding on both upper and lower sides. The upper piece drops straight down to form the back of the pocket.

2. For a pocket opening three-fourths of an inch wide and 2¾ inches long when finished, the pocket piece is cut about 9 inches long and 1½ inches wider than the pocket line, or 4¼ inches.

3. It is basted to the pocket line on a line three-eighths of an inch above the center crease. The stitching is the same as in B-5 and cutting as in B-6.

4. When the material is turned through to the wrong side, the ends are first creased in place, then the lower binding is brought up to fill the whole rectangle. It is creased evenly in place, basted, pressed, and stitched on the right side in the groove (*Fig. 5*-C). (Dotted lines show material creased in place on the wrong side).

5. The upper piece is then brought down in place and the pocket stitched as described in B-9.

(d) *Arrowheads*

Arrowheads are used as a decoration and finish at the ends of set-in pockets, and of seams which end in a conspicuous place. Mark a triange with a pencil or small basting stitches at the place desired. A good proportion is obtained by making the height greater than the base by about one-fifth of the length of the base.

Call the three points A, B, and C, (as in illustration) and proceed as follows: Bring the needle up at A (*Fig. 6-1*) and take a small stitch at the point B, from right to left. Put the needle in at C, and bring it up at A, just to the right of the first thread at A (*Fig. 6-2*). Take another small stitch at the top of the triangle just below B, a little longer than the first one, following the line along each side (*Fig. 6-3*). Put the needle in at C again, just inside (to the left) of the first stitch (*Fig. 6-4*) *and bring it up to* the right of A, inside the stitches already made, along the base of the triangle. Continue until the triangle is filled (*Fig. 6-5*).

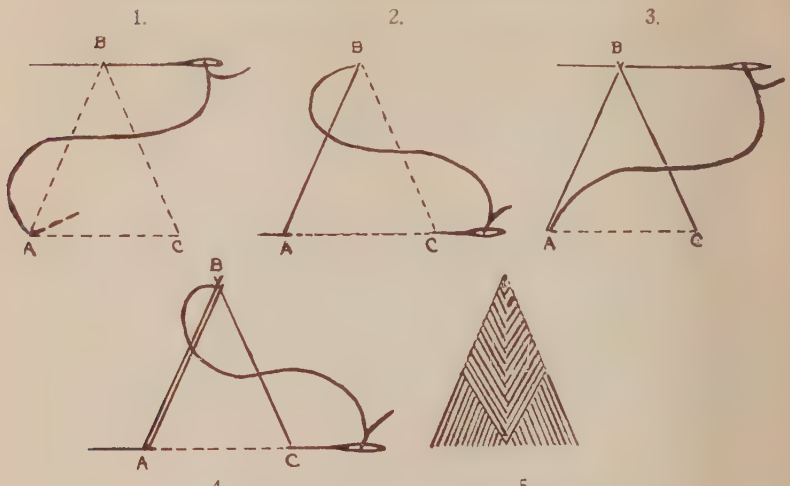


Fig. 6.—Steps in making arrowhead finish.

(e) *Bar Tacks*

Bar Tacks are sometimes used on bound pockets on tailored wool dresses. Take several stitches at each end of the pocket, across the length of the two bindings, through the entire thickness. Cover with over and over stitches (*Fig. 7*).

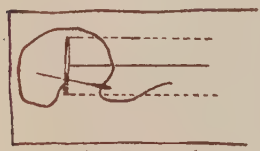


Fig. 7.—Bar tacks

(f) *French Tacks*

Too firm fastenings of belts, folds, or other trimmings will give a dress a home-made look. They may be held in place securely, but lightly, by using French Tacks. Catch the two materials together with a few strands of thread and blanket stitch over them (*Fig. 8*).

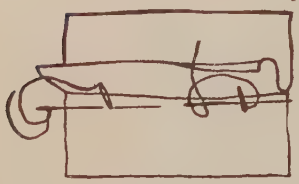


Fig. 8.—French tacks.

6. *Hem*

This is the last finish to be put in a dress. The dress should be fastened as it will be worn, and the belt adjusted in place before the hem line is marked. The person being fitted stands on a table, and the fitter measures up from the table the correct number of inches for the length of the dress, using a yardstick. The line is marked by a line of pins around the skirt parallel to the floor. The dress is taken off, and the hem allowance turned to the wrong side on the line that has been marked, keeping a smooth, even line. Baste near this folded edge to hold the hem in place while it is be-

ing finished at the top. Trim the hem allowance off so that it is the same width all the way around.

If there is fullness at the top of the hem, you may take care of it by means of small darts at right angles to the edge of the hem. They should be placed where the fullness naturally falls, and pinned or basted in place.

In loosely-woven wool materials, the fullness in the top of the hem may be shrunk out if there is not too much of it. Stitch near the raw edge of the hem (through the hem only) with a long machine stitch. Draw the lower thread until the hem lies flat (*Fig. 9*). Dampen the hem by sponging, cover with a dry cloth, and steam and press from the bottom of the hem to the top.

Fig. 9.—Fullness at hem edge drawn up ready for shrinking.

Most wool fabrics are too heavy to finish by turning the edge of the hem under.

A hem in flannel or any material that is not inclined to fray, may be pinked (notched) and catch-stitched down to the dress (*Fig. 10*).

For loosely woven materials which fray, it is a good plan to face the raw edge of the hem with bias tape or seam binding (*Fig. 11*). Baste and stitch the facing flat on the hem, extending it a little beyond the edge. Take care that the facing material is not held too tightly.

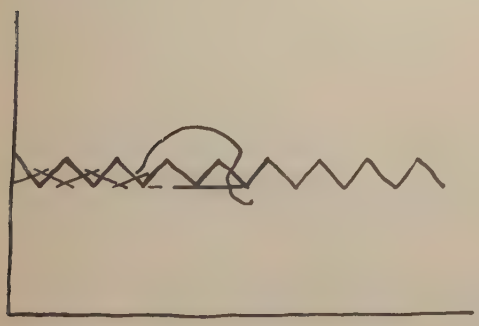


Fig. 10.—Hem edge notched and catch-stitched.

If there is any fullness it should be taken up in darts before the facing is put on. Pin and baste the hem in place. Use hand hemming stitches to hold the hem in place so that the hem line will be inconspicuous. Hand hemming is easily taken out if you wish to lengthen or shorten the dress.

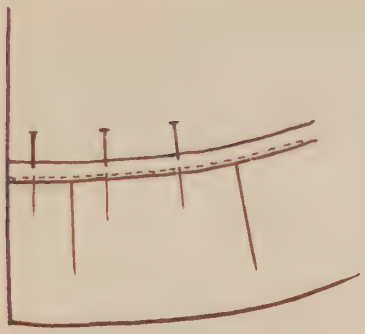


Fig. 11.—Hem edge finished with bias facing.

7. Remodeling

If you decide to make a remodeled dress you will have some new problems to solve. It will be good experience for you to plan and make an attractive dress from wool clothing that has been laid aside because it is out of style or has been outgrown. If you can do this you will be able to have a dress with very little cost except the time you spend in making it.

(a) *Material and Design*

Before deciding to use any old material, be sure that it is still good enough to pay you for the time it will take to make it up, and for the expense of any new material you may have to buy to go with it. Material that has many worn or thin places isn't worth using unless the pattern can be placed so that you do not have to use the worn spots.

If you have to combine two materials, be sure that they look well together. Many designs in our pattern books, suitable for remodeled clothes, are made with a combination of a plain material with a plaid or figured one. If you have to buy new material to combine with the old, it should not be too expensive, for it may wear longer than the old and make the old look shabby.

In any case, the garment should be planned so that it will not look made over or pieced. When piecing is necessary it may be hidden by tucks, or an embroidered or braided design. You may have to plan the design according to your cloth, but it must look as though you wanted it to be that way, not as though it had to be.

(b) *Preparing the Material*

The success of your work in making over clothes depends a great deal on the care you take in getting the material ready to work on. It should be cleaned, and ripped if necessary. If it is faded, if may be dyed. Some directions are given here to help you in preparing your material.

Ripping

The garment should be ripped before it is cleaned for the laundering will help to remove marks left by lines of stitching or by

trimming. You should decide how the garment is to be made, however, before doing any ripping. If you don't need to use all of the pieces, it would be a waste of time to rip them. If you are making a smaller garment from a larger, perhaps you can cut along the seam lines instead of ripping them, and thus save time. Rip the garment apart by spreading the seam and cutting the threads with a sharp knife, safety razor blade, or scissors.

Cleaning

Many wool materials can be laundered, if you take the proper care. When washing wool, avoid the things which cause wool to shrink; that is, very hot water, rubbing and twisting, strong soap. The following directions will give good results:

(1) Brush all loose dirt and dust from the material first.
(2) Use lukewarm water and a mild soap, either in soap flakes or a soap solution made by melting soap in warm water.
(3) Use enough soap to give a good suds.
(4) Put the wool in the suds, and wash by squeezing or sousing through the water, but do not rub and twist it.
(5) Rinse the wool in lukewarm water.
(6) Squeeze the water out carefully, or put through the wringer with a light pressure.
(7) Hang the wool up to dry at a moderate temperature.
(8) Press it on the wrong side with a moderately warm iron, when it is nearly dry.

Dyeing

If you want to change the color of a material before you make it over, there are many dyes which can be used successfully by following exactly the directions which come with the package. Remember that the color you will get by dyeing depends on the color of the material before it is dyed. It is always safe to dye a darker shade of the same color, as dying a light blue a navy, or a tan a darker brown, but you can't change a dark tone to a light one, unless you first remove the color by using a white dye or bleach.

The following directions will help you to get a fast color that is not uneven or streaked:

(1) Choose the dye according to your material. Notice whether it is intended for cotton and linen or for silk and wool. Silk and wool dyes will not work well on cotton.
(2) Weigh the material and clean it. There should be no spots or stains, and it should be laundered if necessary.
(3) Dissolve the amount of dye needed (see directions with package) in hot water, about two cups of water to each cake of dye.

(4) Strain through a piece of cheese cloth into the dye-bath, which is a pan containing enough hot water to completely cover the material. If the material is too crowded in the dye-bath it probably will be streaked.
(5) Stir the dye-bath thoroughly and bring it to a boil.
(6) Have the material thoroughly wet before it is put into the dye.
(7) Put all of the material in at once, and let it boil gently for ten minutes, stirring it continually with two wooden sticks, opening the folds and turning the material over and under so the dye will reach all parts evenly.
(8) Lift the material from the dye while you add salt or vinegar according to directions with package. This is to help make the dye fast. If salt is used, one-half cup to one pound of material is the right amount. Stir well.
(9) Put the material back, and boil the dye again for twenty minutes, stirring continuously and keeping the material under the surface of the water.
(10) Remove from the fire and rinse several times until the water is clear. Begin with hot water, and gradually reduce the heat so that cool water is used for the last rinsing.
(11) Squeeze the water out, but do not wring the material. Why?
(12) Hang the material in the shade to dry. The folds should not overlap.
(13) Press the cloth while it is still damp.

(c) *Making the Dress*

A remodeled garment should be made just as carefully as one of new material.

Place the pattern on the cloth so that your material is used to the best possible advantage.

Follow the directions given above for seams, hems, and other finishes.

II. Underwear

Two articles of underwear suitable for wear with the wool dress are to be made. It is suggested that you choose a slip, with bloomers, shorts, or a combination suit for the second article. Other articles needed, such as brassiere, girdle, or garter belt, may be bought ready-made.

The underwear should be simple and tailored in design, and should fit smoothly.

You should choose designs different from those you used in your other years of 4-H work, so that you will gain new experience from this problem.

Materials: Light-weight cotton materials with a smooth finish, rayon materials of good quality, pongee, wash silk, silk crepe, or other suitable material.

You should shrink the material before using it, so that you can make it to fit correctly without having to allow for possible shrinking.

Follow the usual rules for placing pattern and cutting.

Fell seams or narrow French seams may be used, depending upon your design and material.

III. Accessories

In order to complete your costume, you are to select accessories appropriate for wear with the wool dress you have made.

Accessories should include hat, shoes, hose, gloves, and bag, with possibly a scarf, colored handkerchief, collars and cuffs, or some simple jewelry, depending upon what is needed for this particular dress.

Simple accessories are more likely to be in good taste. Think of your costume as a whole, and choose accessories that harmonize with the dress in color, design, and texture. Pearls are not suitable for wear with a wool sport dress, because the fine, delicate texture of the pearls does not harmonize with the coarse-textured wool.

It is better to leave off jewelry entirely unless you are sure it is in keeping with your costume and really improves your appearance.

Low-heeled oxfords or ties should be worn with a tailored wool dress. The color of the stockings should blend in with that of the rest of the clothing.

A simple felt hat or beret would be a good choice for this costume.

Gloves and bag should be plain, for accessories must blend into the costume rather than attract attention to themselves.

Problem III

Darn on Woolen Garment

I. Materials

For this lesson each girl should bring a woolen dress, skirt, or coat which has a small hole, tear, or worn place in it; thread to match the garment; material for patching if necessary; and a fine needle (an embroidery needle is best).

II. General Directions

You have learned how to darn your stockings, and you use the same stitch and method here, taking care to do your work so well

that it will show scarcely at all. You can do this if you will follow these suggestions:

1. Use a thread the same color as the material. Ravel out a thread from the edge of the cloth if you can, or separate out a silk thread into its three strands. This fine silk will sink into the cloth well.
2. Take very small stitches.
3. Keep the darning stitches going in the same direction as the threads of the cloth.
4. When you have finished the darning, place a damp cloth over it, and steam it by placing a warm iron lightly on the cloth.

Fig. 12.—Darning tears on wool materials.

III. Mending a Tear

The illustration (*Fig. 12*) shows first a *straight tear*, in which the darning is done by weaving the threads back and forth at right angles to the tear. Notice that these lines of stitches are not all the same length. An irregular line is smoother and shows less. The second ilustration in *Fig. 12* shows a *diagonal tear*. Here the darning does not follow the line of the tear, but the threads of the cloth, first going along the lengthwise threads, then the crosswise threads. The *three-cornered* tear, shown in the third illustration is darned by weaving the stitches up each side as for a straight tear, overlapping at the corner. Begin at the corner, in order to hold the points in place.

IV. Darning down a patch

If a hole is worn through the woolen cloth, you will need to darn it down to a patch made of the same material as the dress.

Cut a piece of this material large enough to extend about three-fourths of an inch each way beyond the hole and any worn places there may be around it.

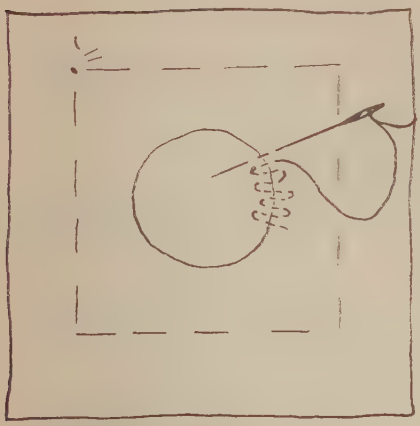


Fig. 13.—Darning down a patch.

Trim the ragged edges of the hole, and pin the patch in place on the wrong side of the material. This patch should be so placed that any design or pattern it may have will match that of the garment. If there is no pattern, match the lengthwise threads by placing them parallel with each other.

Do not turn in the edges of the patch. Can you tell the reason for this? Baste it in place, the stitches about half way between the edge of the patch and the hole. Darn the raw edges of the patch down with small running stitches, using the precaution suggested in (*II*) to make it inconspicuous. On the wrong side the raw edges of the patch may be catch-stitched in place. The stitches should not be taken clear through the material, because they should not show on the right side.

When a garment has a worn place, it may be strengthened and prevented from wearing through by darning it down to a piece of material of the same color.

After finishing any mending on woolen material, steam and press the mended place, This makes the stitches less conspicuous and greatly improves the appearance.

Problem IV

Making a Child's Garment

Making clothes for your younger sisters or brothers as well as for yourself gives you a variety of experience and a chance to assist your mother with some of the family sewing. If there are no younger children in the family for whom you can sew, perhaps one of your neighbors will be glad to furnish the material for a garment for her child, or you may want to make the garment as a gift.

You will find this an interesting problem, for you can make very attractive children's clothes with little time and expense.

You are to make a dress or suit for a child 2 to 6 years of age.

I. Materials

What material will you choose for the child's garment you are to make? This is an especially important question because children's clothes have to be washed often and stand much hard wear. It is a good plan to get samples ahead of time and test them to see if they will wear well and keep their color.

Look at the sample of material to see if the threads are closely woven together. Hold it up to the light. Do you see any thick or thin places? The thin places will be the first to wear out after your garment is made.

Hold the cloth between both thumbs and forefingers, with thumbs close together and press downward. In a poor piece of material the threads will spread apart easily.

You want a material that is fast color as well as durable. It is well to buy cloth that is guaranteed not to fade. Many such materials in attractive prints and ginghams can be found in the stores. If you are not sure about the material keeping its color in the sunlight, place a sample in a sunny window, first covering half of it. After a few days, compare the two halves to see if the sun has faded the material.

In order to see how well a material will stand laundering, wash a sample, using hot water and soap, and rubbing as you would when washing a real garment.

If you find that your sample is not fast color, you should choose another material, because the setting of colors at home is rather uncertain.

It is often a good plan to shrink the cloth before making a child's garment. A child is likely to outgrow his clothes anyway and if a garment shrinks after it is made up, it may become too tight for him before it is worn out. To shrink the cloth, leave it folded, and place it in a pan of warm water. Leave it until the water is cold, then press the water out carefully, but do not wring or twist the cloth, for by so doing you will put in wrinkles that are hard to iron out. Hang the cloth smoothly over a line to dry, and iron it while it is still slightly damp.

Some materials suitable for children's clothing are: gingham, prints, percale, chambray, crepe, Indian head, Devonshire, kindergarten cloth, sateen. How many of these do you know?

II. Design

Besides choosing the material, you must decide how you are to make the garment. The pattern you use should be simple in design, because elaborate, fussy clothes are not appropriate for children. Simple clothing will stand hard wear and laundering. It also is easier to make and to keep in repair.

Children's clothes must be comfortable in order to allow room for active play and growth. The kimono and raglan sleeves are good styles for children because they are roomy and do not bind. Tight bands and elastic are very bad because they interfere with the circulation.

III. Trimming

The trimming must be simple and in keeping with the style you have chosen for the dress. Bias binding may be had in many attractive colors and designs and is a practical finish for children's clothing because it wears and launders well. It may be bought ready-made or cut from material according to directions in the *First Year Clothing Bulletin.*

A second material of plain color is often used with a printed or checked material for collars and cuffs, pockets, or other trimmings. When used in this way, both materials must be fast color, and the color scheme pleasing.

Simple embroidery stitches and designs are suitable for children's clothes, especially for girls' dresses. Directions for stitches are given in the third year clothing bulletin, and some suggestions for combining these into patterns are illustrated here (*Figs. 14 and 15*). In using embroidery as a trimming, you should be sure that the design and colors are suitable for the material and style of the dress.

For example, you would not put an embroidery design on a figured material. A checked material may have a design of cross stitch or blanket stitch, for these straight lines fit in with the squares of the pattern in the cloth.

Embroidery is usually most successful when used to decorate some line of the dress, as the edge of collars and cuffs, the pockets, or the top of the hem line.

IV. Construction

1. *Cutting.* The rules for cutting out children's clothing are the same as for other garments. Remember to straighten the end of the material by the thread, if it has not been torn. Your pattern will give directions for placing on the material to the best advantage.

Plan the placing of all parts of the pattern before you do any cutting.

The pieces of your pattern will have marks to tell you which part of the pattern shoud be on the straight thread. Garments cut on the correct grain will look better and fit better.

2. *Fitting.* If fitting is necessary, baste the garment together and try it on the child.

3. *Finishes.* Some finishes are put in more easily while the garment is flat, before the seams are sewed up.

A front facing or bound neck placket, pockets or bound buttonholes may be completed at this stage.

Hems in trouser legs or in sleeves may be finished before the seams.

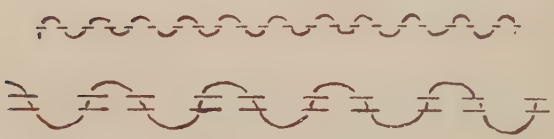
4. *Seams.* Plain seams may be used except on sheer materials, where French seams are preferable. Plain seams are easy to make and give a nicer finish on the right side.

These seams are pressed flat, and the edges notched, overcasted, or each edge turned back against itself and stitched flat.

Darning stitches.

Rows of seed stitch

Catch stitch and French knots.



Running stitches with threads interwoven.

Darning stitch and French knots.

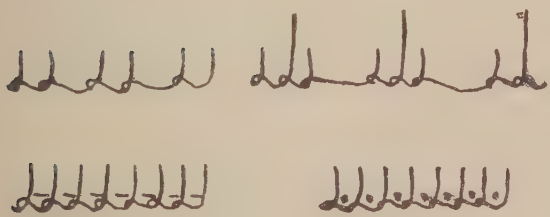
Darning stitch and cross stitch.
Fig. 14.—Simple embroidery designs.

For bloomers or trousers, fell seams should be used.

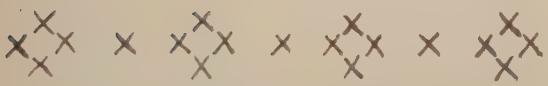
5. *Hems.* Hems may be put in by machine, except on nicer garments; but if the garment may need to be let down later, the

Diagonal darning and French knots.

Zig-zag and French knots.



Variations of blanket stitch.



Cross stitch design.

Scalloped edge.

Fig. 15.—Simple embroidery designs.

hem should be put in by hand. Allowance for letting down may be made by a larger hem or tucks.

6. *Fasteners.* Buttons should be rather large, and buttonholes firm. The material may need to be re-enforced where fasteners are to be placed.

Both bound and worked buttonholes are used.

Use a strong thread in sewing on buttons, and leave a long shank. Sew over a pin held on top of the button.

V

Score Cards to Be Used in Judging Clothing

(Score cards from U. S. D. A. Misc. Circ. No. 90)

Style Revue

This score card is used for "style shows," and other contests in which the contestants wear the costumes they have made or selected.

			Points
I.	*General Appearance*		30
	General design and color combination	5	
	Individuality and style	5	
	Posture and carriage (if worn by contestant)	5	
	Personal neatness	5	
	Fit of garments	5	
	Effect of underwear	5	
II.	*Suitability of Costume to Individual*		20
	Artistic aspects	10	
	Becomingness of color		
	Suitability of design		
	Health aspects	10	
	Comfort		
	Protection		
III.	*Suitability to Purpose*		20
	Occasion	10	
	Time of year	10	
IV.	*Economic Factors*		20
	Durability of materials and design	5	
	Value in relation to cost	5	
	Judgment shown in distribution of cost among various articles	5	
	Cost of upkeep	5	
V.	*Ethics of the Costume*		10
	Modesty	5	
	Social influence	5	
	Total score		100

School, House, or Street Dresses

		Points
I. Material Used, Including Trimmings		30
Suitability to design and purpose of dress	15	
Durability of materials	10	
Laundering and cleaning qualities	5	
II. Design and color		20
Suitability to occasion	10	
Individuality	5	
Beauty of line and color	5	
III. Workmanship		30
Choice and neatness of seams, hems, finishes, etc.	15	
Perfection of stitching (hand or machine)	15	
IV. General Appearance		10
Cleanliness	5	
Pressing	5	
V. Relation of Garment Value to Cost in Time and Money		10
Total Score		100

Remade Garments

I. General Success of Project		30
Ingenuity shown in the problem	10	
Economical use of material	10	
Suitability of result to purpose for which intended	5	
Durability of result	5	
II. Design and Color		30
Beauty of design	10	
Color combinations	10	
Texture combinations	5	
Textile design combinations	5	
III. Workmanship		30
Choice and neatness of seams, hems, finishes, etc.	15	
Perfection of stitching (hand or machine)	15	
IV. Relation of Value to Cost in Time and Money		10
Total score		100

Undergarments

		Points
I. Materials Used, Including Trimimngs		30
Hygenic aspects	10	
Durability of Materials	10	
Laundering qualities	10	
II. Workmanship		30
Choice and neatness of seams, hems, finishes, etc.	15	
Perfection of stitching (hand or machine)	15	
III. Design		20
Suitability	10	
Protection and modesty Comfort		
Beauty in line and color	5	
Originality	5	
IV. General Appearance		10
Cleanliness	5	
Pressing	5	
V. Relation of Garment Value to Cost in Time and Money		10
Total score		100

Darn

I. Inconspicuousness of Darn		60
Choice of thread or yarn used	20	
Size and position of stitches	20	
General neatness of work	20	
II. Durability of Result		30
III. General Appearance of Exhibit		10
Cleanliness	5	
Pressing	5	
Total score		100

Children's Outer Garments (Except Coats)

		Points
I. Materials Used, Including Trimmings		20
Suitability to design and purpose of garment	10	
Durability of materials	5	
Laundering and cleaning qualities	5	
II. Design and Color		40
Suitability to child	20	
Comfort		
Protection		
Ease of putting on and removing		
Beauty of line and color	10	
Simplicity	5	
Suitability to occasion	5	
III. Workmanship		20
Choice and neatness of seams, hems, finishes, etc.	10	
Perfection of stitching (hand or machine)	10	
IV. General Appearance		10
Cleanliness	5	
Pressing	5	
V. Relation of Garment Value to Cost in Time and Money		10
Total score		100

VI

Suggested Topics for Demonstrations

Brief outline of suggested subject matter for demonstrations are given here.

1. *Care of Wool Clothing*

This would include the airing, brushing, removal of spots, pressing, storing and laundering of wool garments.

2. *Designing Flared Skirt Patterns*

Show how various styles of flares are developed from a plain foundation pattern. Draw your design on a plain pattern, and cut the pattern apart to get your foundation skirt. Slash and spread the foundation to make the flared skirt.

3. *Sleeve Design*

Working from a plain, full-length sleeve pattern, show how to cut various styles, such as a kimono or butterfly sleeve, raglan sleeve, puff sleeve, full sleeve gathered into a cuff. Choose designs that are up-to-date.

IDAHO CLUB PLEDGE

I pledge my head to clear thinking,
My heart to greater loyalty,
My hands to larger service,
And my health to better living
For my club, my community and my country.